Warm Harmonization of Diatonic Major Scale Melodies
or 2) Approach Chords Studies

1) Diatonic harmonization: ascending SWB (scale-wise bass) heading for IV.

Key of D

2) Expanded diatonicism via bVII.

3) Chromatic line passing thru II9 to Vsus dominant.

4) Heavy chromaticism heading for bluesy warm IV dominant.

5) Softer chromaticism with warm #iv7 - iv7

6) Again, towards the very soft iii7.

Key of Eb

7) Airy, non-angular (due to diatonic notes) 4th chords.
8) Same, but more restful ending due to tonic feel.

Key of F
9) Expanded diatonicism again for the next 4 examples.
   or Bb9/5
   or BbΔ9/5

10)  

11)  

13) Close harmony diatonic flowing into the warm primary
    colors of IV-1 (thru the avoidance of certain tones in the bass)

Key of C
14) I for iii7, ascending to "darker" warmth of vi.

Generally, the page has 3 or 4 large areas of harmonization:
1) Diatonic, 2) Diatonic 4th chords, 3) Expanded diatonic, and
4) Warm chromatic colors at least at the end of the passages.

Try with all your heart and soul to absorb the various subtle
colors of music so that you can draw on them when the right
opportunities present themselves. There are many ways to study
all this. Let's discuss it. The "Approach chord" view is a whole
other angle on things. It was actually used to derive many of
the above sounds. Any questions?
GENERAL LESSON: There is not a very apparent instance of DIATONIC IV chord progression in the bass. However, it is found in the first example.

GROUND RULE: The approach chord "in" the bass is: D "B flat", CHORD "E flat", or F "A flat". The "in" bass approach chord helps to obtain a more "in" control and stability.

CRITIQUE: The "approach chord" serves as an "in" timing corrector to maintain the "in" character of the bass line. The "in" approach chord is used in the main harmonic progression.

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